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Steele, Rufus

7 news stories about the
movies

New York

[1925]

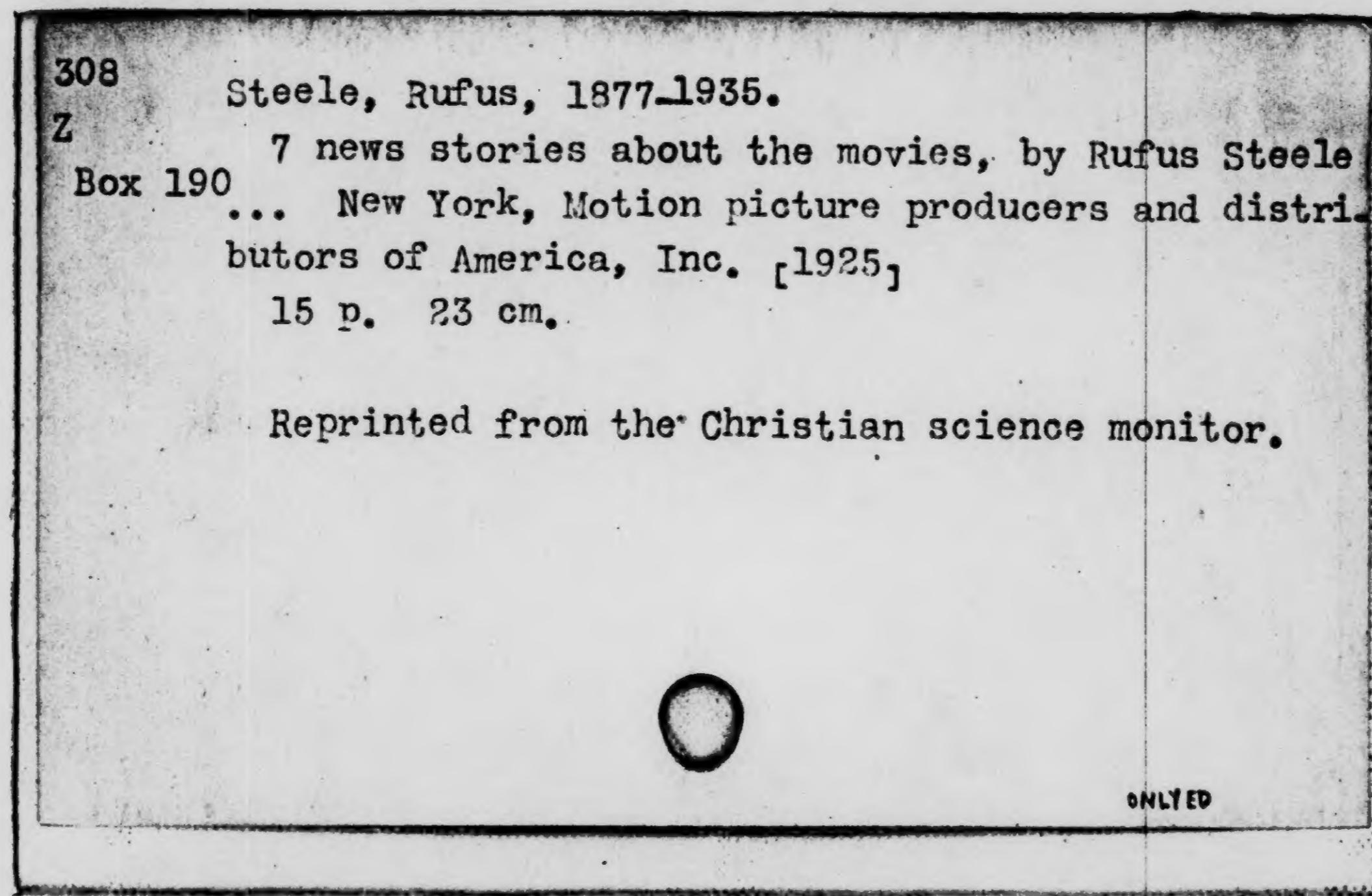
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7 NEWS STORIES ABOUT THE MOVIES

By RUFUS STEELE

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THE CHRISTIAN SCIENCE MONITOR

SUBJECTS TREATED

1. Keeping objectionable books and plays from the screen.
2. Arbitration in business disputes.
3. "Open door" policy.
4. American-Made Films designed to foster world peace and good will.
5. Pictures for children.
6. Motion picture theatres promote good music.
7. Films for school and church.

Issued by

**Motion Picture Producers and Distributors
of America, Inc.**

WILL H. HAYS, President

**469 Fifth Avenue
New York, N. Y.**

PRODUCERS REFUSE TO BUY CINEMA RIGHTS FOR SEVERAL SENSATIONAL PLAYS ON BROADWAY

NEW YORK, July 27—A dozen much-discussed plays that held Broadway stages for many months came to the end of the season without their motion picture rights having been disposed of.

A dozen of those works of fiction that have been conspicuous in the bookshops, some of them among the "best sellers," are proving that in the picture mart they are worse off than "worst sellers" since they have not demonstrated any film value at all. The situation is perhaps the most novel and interesting this market has witnessed in the years the picture-makers have been hurrying with fat purses to tie up the rights of every plot which as play or book has hung out the S. R. O. sign or has gone into multiple editions.

There is, definitely, a reason. The dramas and stories which are not being snatched up by the film companies are salacious.

Broadway, however, is somewhat mystified, for Broadway knows only too well that in some other seasons salacity has quickened rather than retarded the bidding for screen rights. But a change has come about. It is the change of which Will H. Hays, head of the central organization of the picture producers, gave warning more than a year ago. He said then that the motion picture could and would do its own house-cleaning. He had his organization pass certain resolutions. Play-producers and publishers, after a season in which they have gone to new lengths in catering to what they were pleased to call the public mood, have waked up to the fact that those resolutions meant business.

The Screen "Revolution"

This "revolution"—certain dazed authors, publishers and play-producers who have seen their hopes of huge screen prices go a-glimmering are calling it a revolution—has been 15 months in developing its momentum. It was on February 26, 1924, that the 22 producing and distributing companies, composing the Hays organization, adopted resolutions which may be summarized as follows:

To prevent a questionable type of book and play which was then making a bid for public favor, and which has since become quite prevalent from becoming the prevalent type of picture; to exercise every possible care that only books or plays which are of the right type are used for screen presentation; to avoid picturization of books or plays which can be produced only after such changes as to leave the producer subject to a charge of deception; to avoid using titles which are indicative of a kind of picture which could not be produced, or by their sug-

gestiveness seek to obtain attendance by deception, and to prevent misleading, salacious or dishonest advertising.

With the resolutions duly enacted, Mr. Hays undertook to prove that they could be carried out. The working plan prescribed that when any scenario department was offered, a play or book that violated the resolutions, it should be rejected and the Hays office notified. If that office sustained the rejection, all the other member companies were advised. Conceivably, a member or a producer not a member might buy a story that had been rejected and film it, but ahead of any such picture lay difficulties of distribution and exhibition that would wipe out all hope of a profit.

Line of Demarcation

It is not denied that the first months brought many discussions over current plays and books, but it is denied that there has ever been any great difficulty in arriving at a just appraisal. The line of demarcation between the clean and the unclean was too plain to admit of extended argument even where the opportunity for financial returns seemed very large.

Various subterfuges were tried. One producer who had hastily bought the rights to a successful but sensational novel was told that the story could not be approved on account of the situation about which the plot revolved. The producer, loath to shelve his expensive property, agreed to change the central situation radically. He did so and no objection was interposed to the filming.

But the producer had figured without the audience. Readers of the book who went with bated breath to see the screen version declared afterward that their admission fee had been obtained under false pretenses. The showing of the picture was so unsatisfactory and the returns so small that the producer expressed his regret at having put it out. The experience convinced the industry that audiences must not be deceived even for their own good.

It is current gossip in film circles that a producer who had put out a picture that strained the new regulations to the limit was so gratified over the returns that he visited the author of the book and pressed upon him a check greater by 50 per cent than that paid him for the first novel for the film rights of his next one. The embarrassed author protested that his next novel had not yet found either its plot or its title. "But you'll have the next one soon enough!" the producer declared, and induced the young writer to accept the check and sign a contract of sale. Recently "the next one" appeared in print. The author had not only done what was expected of him, but a great deal more.

Problem of Distribution

The producer found himself in possession of the picture rights of a novel so sensational that his scenario department has despaired of getting it into a form that will escape a charge of indecency on the one hand or a charge of deception on the other. At the moment the producer is understood to regard himself as nearly \$15,000 out of pocket.

The owners of offensive plays now or lately running on Broadway which have found no takers among the film folk have had their lawyers hunting a legal way

around those now famous resolutions without any notable success. There is no law to prevent the owners from hiring studio and director and doing their own filming, but nowadays the first consideration of the producer must be his distribution, and no distributor is ready to challenge the power of the Hays organization on a question affecting the public morals.

The fact that a novel now being widely discussed here and in England has just been put on the stage after having been denied a place on the screen is not taken by Mr. Hays even as a suggestion that his organization erred in its prohibitive act. "It might be argued that the motion-picture screen should be as free a medium of expression as the book, the stage, or the daily journal," he said, "but that is not correct. Much that may be and is the proper subject matter for book or play can never be proper subject matter for the motion pictures.

"There is a greater degree of responsibility on picture producers for the effect that their product will have upon the minds of those who view it than there is on either the novelist or the dramatist. The man who publishes a book or the man who produces a stage play appeals to a more or less limited group. Not everyone can or will pay \$2 for a novel or to attend a dramatic performance. But everyone can—and nearly everyone does—pay the small price that secures admission to the picture theatre. A book is a great success if, in its final printing, it has reached 100,000 copies. Yet a motion picture, were it distributed throughout the country in any one week, would be seen by 500 times that number.

Good Morals, Good Business

"Fifty million people! Not just the 'sophisticates,' but the vast majority of Americans who do not fling defiance at customs and conventions, but who cling with fine faith and devotion to the things that are wholesome and healthy and who live lives similar to those of our forefathers who made America what it is—these are the persons who comprise our picture audience."

Mr. Hays advances a contention which he says he expects to be able to establish in time with evidence from the distributors' books, and this contention is that good morals are good business and that it is only clean pictures that can consistently thrive. In his theory the first run and second-run theatres, in the sophisticated cities, merely bring back the cost of production. The profit must come from the countless houses located in the small towns and communities where people make the loudest demand for wholesome things.

The Hays office has been engaged in an incidental undertaking that measures the sincerity of its effort for better conditions. "Abraham Lincoln," a big special that came to Broadway some months ago, depicts the life of the Great Emancipator capably and inspiringly, but its owners had more skill in production than in exploitation and the picture, although praised by the critics, was hurt by its mild reception by the public. Distributors became apprehensive of it.

When his attention was drawn to the situation Mr. Hays declared that to allow "Abraham Lincoln" to fail would be seriously to injure the cause of good pictures. Accordingly he used the powers of his office to get the industry behind the picture, to promote adequate distribution arrangements and to awaken the interest of organizations and influential persons in many cities and communities, with the result that "Abraham Lincoln" is

now thrilling the country as its producers hoped it would and is bringing them a highly satisfactory reward for their endeavors.

Automatic Rejections

During the 15 months since the clean pictures resolutions were adopted, more than 100 plays and books have found themselves, by direct rejection or automatically, outside the pale. As might be supposed, authors and publishers are beginning to take notice in earnest, for in many instances the largest revenue from a successful story comes from the picture rights. Recently a publisher brought to the Hays office the manuscript of a novel which he was about to bring out. It represented the student life at a certain leading university as consisting mainly of drinking, gambling and rough parties.

The publisher was told that the book could not be filmed. Thereupon he offered to cut out everything objectionable, but when an outline of the necessary cuts was made there was hardly anything left to film. Another publisher, recognizing the serious issue that is involved in the jeopardizing of the screen returns, has requested that a conference of publishers get together with the Hays office with the idea of framing a definite set of rules for their guidance in considering manuscripts.

Mr. Hays has been accused by some of trying to fit the motion picture to audiences of children, but the accusation is unjust. He has been promoting Saturday morning movies of selected films for children, but he does not believe that the average picture can be or need be edited, with the child in mind. "No one can reasonably demand that all motion pictures be constructed to fit the 12-year-old boy or girl," he said. "The primary purpose of motion pictures is entertainment for the mature, and certain of life's problems and situations—perhaps not just the things for juvenile observation—must be picturized if we are to have any drama in our photoplays.

Catering to All

"The general run of pictures are not now and never will be intended especially for the twelve-year-olds. If all pictures were made suitable for the adolescent mind, the grown-ups would not patronize the motion picture theatres, and if the theatres had to rely for their maintenance on the patronage of children, they would soon pass out of existence. Every thoughtful person—parents and guardians included—will accept that situation."

According to Mr. Hays, then, the output of the great industry over which he presides is not, primarily, for the immature, but drastic action is necessary, even with grown-up audiences, to keep the screen clean and fine. Mr. Hays might be the last person to insist that the movies have attained anything like moral perfection, and yet one need only consider for a moment the array of plays and novels which are vainly battering the studio doors to realize the prodigious progress that has been made lately.

What, one may wonder, is to be the dominant note in the pictures of the new season which is to begin with a nation-wide movie festival in August? A perusal of the advance press books of half a dozen of the leading producing companies—all press books, by the way, are now submitted for editing to the Hays office in the interest of accuracy of statement and wholesomeness of the appeal suggested—gives the clue. For the most part, the feature pictures for the next year will be fast-moving comedies—reflections of the healthy humor that is inherent and inexhaustible in American life.

CINEMA PRODUCERS AND DISTRIBUTORS MAKE SUCCESSFUL TESTS OF COMMERCIAL ARBITRATION

NEW YORK, July 28—It has remained for the motion picture industry, ranking seventh among American industries and the youngest of the seven, to prove to the world the stupendous possibilities that lie in commercial arbitration.

It is not too much to say that it has just established something of first importance to men in every civilized country—in every country where misunderstanding and disputes beset the pathway of bargain and sale. After waiting until he could collect and examine data originating in many sections of the United States, Will H. Hays, the picture industry's official leader, authorizes the statement that 11,197 disputes between distributors and exhibitors, involving \$2,119,622.56, were disposed of by arbitration during 1924.

These figures will doubtless bring astonished comment from informed men in every line of business, but their true significance can hardly be better expressed than it was by Judge Moses H. Grossman, executive head of the Arbitration Society of America, who made the following statement for inclusion in this article:

"Commercial arbitration, which has been recognized by the passage of laws in several states and recently by the enactment of a federal statute, is now shown beyond the peradventure of a doubt to be practicable, to be satisfactory, and to be an incalculable saver of money and time.

100 Per Cent Application of Plan

"Other lines of industry are gradually compiling similar proofs by applying more conservatively the arbitration tenet, but the film men, with a 100 per cent application of it to important branches of their industry, have reaped their imposing fruits in a single calendar year. Commercial arbitration need never again be spoken of as a 'wonderful idea.' The film men have lifted it clear of the category of theoretical good things and have established its success as a matter of historical record. They have done something financially and morally important for themselves, but that is far from all; they will realize in time that they have done a constructive thing for the benefit of mankind."

That it should be the film men who have initiated this big forward step in business and business morality is hardly of less interest than the step itself. It means, assuredly, that a vast change has come about from those days which gave the motion picture industry a reputation for indulging in many forms of extravagance and disdaining many forms of sound business practice.

The introduction of arbitration—like the change in the industry's business reputation—was a Hays idea. When he became the head of the then newly formed central organization of the picture producers and distributors one of the first things to arrest his attention was the peculiarly chaotic condition prevailing in the relations between the distributor, who is something more

than the middleman in other lines of business, and the exhibitor, who displays the celluloid wares to the consuming public. Back of the peculiar chaos was the fact that motion pictures are themselves peculiar. No two are, or ever may be just alike. An exhibitor may view a picture and contract for a dozen more of just that standard. The producer may faithfully endeavor to fulfill the contract, but when the pictures are delivered by the distributor every one of the dozen is either above or below the standard of the first.

Exact Standard a Problem

The impossibility of maintaining an exact standard has always been a fruitful cause of disputes. Other causes were the failure of films, or the advertising matter which was to precede them, to arrive on time; defects in prints which made the exhibition unsatisfactory; alleged failure to provide the protection of first or second run as agreed upon; and countless real or alleged little slips such as might take all the profit out of the run. An exhibitor who contracted for a certain block of series of pictures was often led by a rival salesman to believe that a later block or a few individual pictures would afford him far larger returns.

With competition keen and no such thing as a fixed price list existing in the picture field, cajolery, entreaty and sometimes threats were employed by the distributor-seller, and craftiness and dissembling were sometimes resorted to by the exhibitor-buyer. Out of harsh and primitive practices had sprung law suits for breach of contract that cluttered court calendars in every section of the country where picture theatres existed. Distributors, through their legal departments in New York, were trying to collect on thousands of contracts, the majority of which did not involve more than \$300 or \$400.

In May, 1923, Mr. Hays and his associates worked out the details of an arbitration system that appeared to fit the picture distribution field. The first step was to set up certain necessary machinery. In 32 key cities film boards of trade were organized.

Uniform Exhibition Contract

The members of a board of trade comprised the local representatives of national distributors, whether the latter were or were not members of the Hays' organization, and representatives of the purely local exchanges. Thus nearly 100 per cent of all distribution interests were included. Mr. Hays had already been successful in his efforts to have distributors and exhibitors generally agree upon a uniform exhibition contract, and in that contract was included a clause for the arbitration of disputes between distributors and exhibitors, and in signing each contract both parties agreed to abide by the findings of a board of arbitration equally representative of exhibitors and distributors.

These rules provide that disputes shall be heard by a jury of six, three persons engaged in the distribution to be designated by the Film Board of Trade and three persons engaged in exhibition designated by the local exhibitors' organization, or, where no exhibitors' organization exists, by the president of the Chamber of Commerce or the mayor of the town. If the six jurors sitting at an informal hearing to which practically no costs

are attached, are unable to agree on an award, they call in a seventh man to act as umpire and to bring about a decision.

By the beginning of the year 1924 the system was in practical and satisfactory operation throughout the film industry and the results of the year's experience, as now announced, may be regarded as indicative of what should follow a wholesale application of arbitration in any industry.

An analysis of the year's experience is of the utmost interest. Several wholly unsuspected qualities of arbitration were brought to light. It was constantly observable that in addition to the avoiding of long delays and the saving of the costs of litigation, justice was more nearly exact than under the system in a court of law, for the reason that each of the six men hearing a case knew all about such issues, as it involved. It was not found, as has often been argued during the empaneling of court judges, that familiarity with the issues prejudiced a juror's mind.

Early Settlement of Cases

Of the 11,197 cases 5,697 of them—almost exactly one-half—were settled between the time the complaint was filed and the time set for the arbitration board to meet and hear the evidence. It developed that when disputants were about to face a jury of their own kind with their grievances, they were often able—as the Film Board of Trade always asked them to do—to face each other and come to an understanding. The arbitration boards made 4,875 awards, involving \$1,077,698.99. The fact that 332 disputes were withdrawn by the complainants shows how the human temper cools when not kept at high heat by the customary processes of developing litigation.

Arbitrators dismissed 293 disputes because the points involved were so exceptional as to appear to be outside their jurisdiction. After the 4,875 awards had been made, only 21 protests by distributors and 17 protests by exhibitors were made to the Hays office in New York. As might be supposed, Mr. Hays had at all times lent his aid, together with the advice of able lawyers on points of procedure, and he at once took up the 38 protests with the result that when the year ended satisfactory adjudication had been effected in 34 and the remaining four appeared to require nothing more than a little time to see them cleared.

The arbitration boards soon found themselves going into phases of cases and listening to evidence, by consent of the disputants, which a court of law would have barred as inadmissible; yet this often had everything to do with arriving at exact justice in an award. For instance, these side excursions often developed the fact that an exhibitor had failed to live up to a contract because his own overenthusiasm or the too expert efforts of salesmen had led him into contracting for more pictures than he could possibly play. Or it might be that high-pressure sales methods had caused him to sign contracts at prices which his business could not support.

Confidential Information

As often as the embarrassed exhibitor admitted his fault and asked help out of his difficulty the six jurors asked to see his house receipts record and upon this confidential information being supplied, undertook to reallocate play dates for pictures contracted for and a reasonable adjustment of rental amounts. Whenever and wherever the arbitrators said adjustment was essential to justice, adjustment was promptly granted by everybody concerned, whether or not they were parties

to the immediate dispute. No court, it is reasonable to assume, could have gone this far.

"It has been pointed out that next to war, commercial litigation is the largest single item of preventable waste in business," said Mr. Hays in summing up the fruits of the experiment into which he led the industry. He added:

Motion picture producers, distributors and exhibitors always knew that litigation was a great source of waste in their business, and now they know, since they have adopted the system of arbitration, that the waste was and is preventable.

It is altogether likely that if these thousands and thousands of disputes had gone to legal trial the expense of litigation would have far exceeded the total amount of the judgments of the courts and juries, because of the comparative smallness of the sums usually involved and because, in many instances, the parties in interest resided in different states.

It is true, therefore, that very large sums of money have been saved to all parties involved in these business differences, because of our arbitration system. But more valuable than the actual saving of money was the saving of time, and time, as everyone must realize, is the very essence of any entertainment business, particularly ours.

Timeliness a Factor

A motion picture's greatest value is at the very moment of its release. It is then that the exhibitor wants to play the picture and it is then that the public wants to see the picture. With each passing month the value of a photoplay decreases, until at the end of two years it is written off the owning company's books at the nominal valuation of one dollar. By that time, presumably, it has been played everywhere. It is readily understandable, therefore, that there is great value in getting an immediate decision on the question of playing a picture, instead of filing suit with the courts, which may, because of the clogged condition of our calendars everywhere, drag along for months or even years before it receives a hearing.

But it has always seemed to me that greater than the money saved and greater than the time saved is the human equation involved in arbitration—the better understanding of their mutual problems, which is brought to those who sell pictures, and those who buy them; the more harmonious relations consequent upon that better understanding and the increasing realization by buyers and sellers alike that they are all engaged in a great and important business, which shall prosper and progress in exact ratio to the settlement of its problems, and the confidence and co-operation participated in by all elements.

There are approximately 15,000 exhibitors in the United States. In renting feature pictures, short subjects and news reels, singly or in groups, it is probable that all these exhibitors place orders for pictures each year which involve approximately 5,000,000 business transactions. With our arbitration system in use, you can be sure that few indeed of these will add to the burdens of the courts.

The arbitration provision, as contained in our uniform exhibition contract, is bringing peace, understanding and enduring good will. It is establishing among us the sanctity of an agreement, is banishing old wrongs in the form of insincere promises and insincere acceptances, and is lifting us upward toward a point where the American motion picture industry will be able to do just what such a world leader should do—to exemplify by practice within its own brotherhood the highest ideals of justice and right.

THROUGH THE "OPEN DOOR" THE PUBLIC HAS ITS SAY REGARDING CINEMA POLICIES

NEW YORK, July 29—When will the American people, 50,000,000 of whom patronize the movies every week, have a say as to the character of the stories that are to be filmed and as to the attitude that is to be maintained toward the familiar phases of life? It is possible to give a definite answer to this often heard and important question. The answer may prove a surprise to many persons, yet the facts appear to establish its accuracy beyond doubt. The people may have—and are having—their say now.

A current example shows how and with what result the public may raise its voice. For some time a leading producer has been considering the film possibilities of Hawthorne's "The Scarlet Letter." This classic was once done in celluloid, but that was before picture-making had taken its place as an art and an influence. The producer was impressed by the dramatic power of the story and by the fact that all critics have rated it among the novels in the very forefront of American literature. He laid his tentative plans before officials of the Motion Picture Producers and Distributors of America, Inc., the central body of the film men, at 469 Fifth Avenue, New York, and the negative side of the proposal was considered thus: The story shows a minister of the gospel in an unhappy light; its tenor is sad. The truest public opinion in such a case, it was felt, might be reflected through a group of ministers representing various denominations.

Aided by Church Council

With the assistance of the Federal Council of Churches of Christ in America, such a jury was assembled. After studying the classic and discussing it at length the informal body of ministers has decided that it can trust the producer to handle this famous story understandingly, and has recommended that the picture be made. The ministers designated for the leading role, as suggested by the producer, a well-known actress, whose portrayals are of a high class. In Hawthorne's story the repentance of the minister is so genuine that the scarlet letter he wears becomes almost a symbol of righteousness, and it is specified in the recommendation that the picture must reflect this fact with the utmost fidelity. When the scenario is completed, the same informal jury will pass upon its details before any filming is done.

The machinery for handling this matter was found in the new Open Door which has been set up in the motion picture industry. Clergymen are by no means the only class of persons who are asked to assist the decisions of the picture-makers with opinions and advice, but it chances that they have recently had a hand in shaping two other important pictures that will come to the screens of the country in the fall.

Clergymen Freely Help

Hearing that Zane Grey's "The Vanishing Race," was to be filmed, Dr. T. C. Moffatt of the Methodist Home Missionary Board protested to the central organization of the industry that the story, through the drawing of one of the characters, did an injustice to the missionaries who have labored among the Indians in the southwest. A conference of various missionaries and missionary interests was arranged, attended by the picture producer and his scenario writer. As the result of a free

and lengthy discussion of religious work among the Indians, it was decided to eliminate the missionary from the scenario entirely. A way was found to do this without weakening the story and everybody concerned, including Mr. Grey, is said to have expressed satisfaction.

In preparing to picturize "Thank You," the John Golden stage play built upon the theme that ministers in general are notoriously underpaid, William Fox, the producer, and Mr. Golden made an appeal for help through the Open Door, with the result that 20 clergymen of 20 denominations have lent their aid in visualizing the type of minister that is to be presented upon the screen.

The Open Door has adopted as its motto, "The public be pleased." Although the new department has as yet done little advertising, its existence is becoming known, and it is establishing a reputation for good faith. Not only powerful organizations with thousands of members, but humble individuals representing nobody but themselves, are stepping in through the "door" to have their say with regard to one or another of the countless phases of the movies. In addition to the men and women who come to the central office of the industry in person, more than 100 letters are received every day.

When a recent batch of mail was opened, it was found that one writer wanted a synopsis of the preceding action run in at the end of each reel for the benefit of late comers; another suggested a series of pictures that would bring in the historical background of each of the states; another wished to know (and received a detailed answer) when and how the children who work in the picture studios get their education; another complained because "The Covered Wagon," as he contended, the forward march of civilization is held up for many seconds while two lovers embrace; another wished to have all picture theatres supply their patrons with slips on which suggestions for improving the pictures might be made while the inspiration was still warm; another asked that no worn films be used, etc., etc.

Good Questions Heeded

Every intelligent question is replied to and every intelligent suggestion is sent to the producing offices for thoughtful consideration. The channel of communication between the mightiest movie-maker and the lowest member of the great public, it is contended, is established and open.

The Open Door grows out of the Committee on Public Relations, which was formed in September, 1922. Upon the invitation of Mr. Hays on that date, 62 national organizations—educational, religious, recreational, civic and near-governmental—sent representatives, who formed a committee that should undertake to reflect public opinion as interpreted through those organizations. For the first time a great industry was welcoming and aiding the setting up of a channel of communication between the public whom it served and itself.

Col. Jason S. Joy, who was chosen as the committee's secretary, traveled throughout the United States, explaining the committee's purpose as that of lending actual and effective aid in getting the people the kind of pictures they really wanted and of making the people understand some of the problems of the picture-makers. An early suggestion that the committee was merely a smoke screen behind which the producers could do as they pleased, was overcome, and in time Boy Scouts and Girl Scouts, librarians, educators and Y. M. C. A. leaders began to make their ideas felt in some degree at least in the scenario departments, studios and titling rooms through their representatives on the committee.

Mr. Harding's Support
President Harding was one of the first to accept seri-

ously this call of the industry to outsiders to help it find its highest way. He expressed himself on the educational value of pictures and stressed the hope that great screen dramas would be based upon pivotal events in American history. A glimpse of the President's letter is said to have been the final incentive that caused the producers of "The Covered Wagon" to resolve to lift that picture out of the class of mere "westerns" and to develop it into the true epic that it became.

The fact having been established that suggestions from outsiders might bear abundant fruit, many persons began to do some thinking for the good of the movies and to send in their recommendations. It was from inspirations that thus reached the producers' offices that the life of Davy Crockett, a drama of the Green Mountain Boys and "Pilgrim's Progress" are about to be filmed. It was because hundreds of earnest letters urged it that a producing company developed the courage to attempt "The Ten Commandments," a picture, by the way, which the people are patronizing in a manner that will make its total gross return about \$8,000,000.

The Committee on Public Relations was able to correct many minor inaccuracies and injustices in pictures—such, for instance, as when the Boy Scouts secured the change of name of a character in a thrilling tale in which their hero Kit Carson was shown as a frivolous, hard drinking man. The committee, representing 30,000,000 members of organizations, opened the way for the public and the picture-makers to understand in a new degree the desires and limitations of each other.

Open Door Swings Both Ways

The two elements worked gradually to a stage where they could talk and work together. There is no longer apprehension on the part of the producer that if he exposes his plans he will be thwarted in advance, and no longer a tendency on the part of those who have had experience through the organizations to throw stones from a distance in the belief that they cannot get a respectful hearing from the industry.

The Open Door was set up in order that there might be extended to everybody the opportunity possessed by organizations through the Committee on Public Relations. It is already manifest that through this door will enter and issue things which are to have an important bearing upon picture production in this country. The Open Door swings both ways. If it emphasizes the acceptance by the film men of their responsibility to the voice of the people, it likewise imposes upon the public the duty of studying deeply the master problems of the screen, and giving constructive thought to their solution.

Obviously, the picture-makers are out to make the public like them by making the pictures the public likes. From early signs it is rather certain that the Open Door is going to swing merrily and incessantly. The public becomes a real partner without the customary formality of "buying in." The public will come quickly, perhaps, to realize its power—a power which, in view of the steps that have made its exercise possible, can hardly be annulled or withdrawn. The people will now register their likes and their dislikes, and as they do so they will shoulder definitely responsibility for the intelligent advancement and the good or bad morals of the motion picture.

Viewed from any angle it is a big thing—an epochal thing—the picture industry has done in setting up the Open Door and saying in effect to the millions who are its patrons: Express yourselves as freely and as often as you want to, and so long as you are fair and right in your demands we shall have to try to keep step with you. We expect to like this arrangement, but whether we do or do not—the public be pleased!

AMERICAN-MADE FILMS DESIGNED TO FOSTER WORLD PEACE AND GOOD WILL

NEW YORK, July 30—The American motion-picture industry is making an earnest and increasingly successful endeavor to take care of its relations with many nations. It has gone in for peace treaties, diplomacy and ministers plenipotentiary and extraordinary. It has had to. Its output now occupies a first place on screens in every part of the world, and its sub-titles being translated into many languages, the working out of a system for avoiding offense to other countries is a natural and most important development.

The outburst in the British Parliament a few weeks ago showed how necessary were the steps which, although Lord Newton knew nothing of them, had preceded his interesting speech by many months. His lordship suggested the possibility of a heavy duty or an embargo on American pictures. He said, in effect, that trade no longer follows the flag, but the film. The chief cause of his irritation, however, was not that countless British girls are now demanding that their millinery, like their boyish bobs, shall resemble Gloria Swanson's, or that the dusky natives of far isles under British rule clamor for clothes in the mode of Hollywood, but because he felt that at times the pictures had inaccurately reflected British history and British tradition.

Traditions Respected

History and tradition, and in an almost equal degree the manners and morals of the peoples of nearly 100 different countries—these are respected and treated with careful justice under the new system that has been evolved. It is undoubtedly true that many and grievous mistakes have been made in the past, but true also that they mattered less because the motion picture had not become the powerful influence it is now, with an audience that is practically universal.

Today the portraying of the people of one country in an inaccurate or unhappy light to the peoples of the numerous other countries who will be included in the world audience of any pretentious picture is a serious matter, and the American producer about to produce a story that deals extensively with the historical events or life of a foreign country now approaches the Government of that country and solicits official editing of his scenario and supervising of his filming. How admirably the plan may work out is illustrated by the picture "Madame Sans-Gene" now showing in the United States and Europe.

When the Famous Players-Lasky Corporation had acquired the screen rights to the Sardou comedy of the washerwoman-duchess its first consideration was how to film the work so that it would be acceptable to the French people. Gloria Swanson was cast for the stellar role and it was decided to surround her with principals and an ensemble wholly French and to employ a French director. Negotiations between world powers were never more diplomatically conducted than those in which the Government of France was made aware of the producer's desire to film the favorite French comedy in precisely the way Frenchmen would like to have it done.

French Government Aids

Would the French Government graciously be pleased to guide and supervise the preparations and the filming in places which are venerated by every Frenchman?

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BOSTON, FRIDAY, JULY 31, 1925—VOL. XVII, NO. 208

ATLANTIC EDITION

FIVE CENTS A COPY

EMPIRE TRIES TO AID MIGRATION OF UNEMPLOYED

Dominions Have Vast Rich Undeveloped Areas That Lack Only Settlers

1,500,000 IN BRITAIN UNABLE TO FIND WORK

What's RIGHT With the Movies

Saturday Morning Motion Picture Shows for Children Livening America's Social Life

This is the fifth of seven articles appearing daily on the constructive aspects of the motion picture industry.
By RUFUS STEELE

NEW YORK, July 31—After many months of experimentation, observation and comparison, the movie-makers are about to announce what they believe to be a solution for the big problem of the motion picture and the other arts—namely, that there is to be offered to one of the most persistently baffling puzzles that has beset the pathway of the industry. Would it ever again be possible, cou

CO-OPERATIVE RESTAURANTS ARE FORESEEN

Head of Fruit Growers Tells Institute How Farmer Can Reach Consumer

PHILADELPHIA July 31 (Special)—The value of collective bargaining associations to the producers and indirect members

Last of French Troops Evacuate the Ruhr

By The Associated Press
Essen, July 31

THE last of the French troops, who have been here since early in 1923, began to leave the city at a steady pace yesterday. The second phase of the evacuation of the Ruhr started with the departure of the troops garrisoned at Essen several days ago, and it is expected that the Rhine will be completely cleared of French and Belgian troops by tomorrow.

THE

UNITED STATES LEAGUE ENTRY INSTITUTE PLEA

Dr. Rappard of Geneva Says America's Absence Delays Europe's Recovery

*In a Staff Correspondent
WILLIAMSTOWN, Mass., July 31—*
"The work of the League of Nations in bringing international justice

Brewery to Become Storage Warehouse

Special Correspondent
Dallas, Tex., July 31

YIELDING to the trend of progress, the old Dallas Brewery, erected more than 30 years ago, is being dismantled and is to be converted into an industrial warehouse.

The plans for the new development call for an expenditure of \$2,500,000, which will be represented in a very marked growth of Dallas, or

BRITISH CRISIS IN COAL TRADE IS WARDED OFF

Threatened Strike Averted—Government Offers Aid to Industry

STATEMENT MADE IN HOUSE OF COMMONS

THE CHRISTIAN SCIENCE MONITOR

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BOSTON SATURDAY, AUGUST 1, 1925—VOL. XVII, NO. 209

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FIVE CENTS A COPY

VIENNA-PRAGUE AIRLINE GAINS IN POPULARITY

Attractive Journey at Economical Rates Saves Valuable Time

AIR ROUTE IS MARKED BY ANCIENT CASTLES

Cost of Transit Less Than Rail, and Traffic in Last Year Has Quintupled

PRAGUE, July 25 (Special Correspondence)—The trip from Vienna to Prague by the Franco-Romanian air line occupies one hour and 40 minutes, as compared with eight hours by train—which includes an hour's stop on the frontier. Travelling by air you do not know when you are crossing the frontier. And, instead of passing telephone posts and railway stations, you can mark your route with castles. The cost is less than by train. From Prague to Vienna the rate has just been reduced to 34, or the equivalent of third-class fare by rail, although the cost is doubled in the reverse direction. The cost of a round trip is 60 francs.

Honoré de Racine, director at Vienna of the Franco-Romanian line, told the representative of The Christian Science Monitor that passenger and goods carrying in various directions from Vienna had increased five times in the present season over last year.

Trade Increasing
Seventy passengers a month and 7000 kilograms are transported. From July 15 to July 1, a total of 5175 passengers had been made to and from Aspern field at Vienna, and statement of the value of goods shown that it amounted to 100 francs a month.

Specimen of Magnificent Scenes Awaiting Travelers by Air



A BIRD'S-EYE VIEW OF PRAGUE

What's RIGHT With the Movies

Cinema Theaters Doing Much for the Cause of Good Music in America

This is the fifth of seven articles appearing daily on the constructive aspects of the motion picture industry.
By RUFUS STEELE

NEW YORK, Aug. 1—Walter Damrosch, conductor of the New York Symphony Orchestra, entered the Rialto motion picture theater in Times Square one day last week to hear the overture and the incidental music being rendered under the baton of Dr. Hugo Rien.

ESSEN REJOICES ON EVACUATION

Air Traffic and Wireless, Forbidden by French, Will Now Flourish

*By Special Cable
BERLIN Aug. 1—After 2½ v occupation Essen—the pr Ruhr district—h troops, t*

MINING TRUCE TO COST BRITAIN OVER £10,000,000

Settlement of Coal Crisis Received in England With Mixed Feelings

*By Cable from Berlin Bureau
LONDON, Aug. 1—The coal dispute settlement has been received with mixed feelings. Relief that the vast labor upheaval has been at least suspended is also particularly in the different coal mining areas as it was shown yesterday in a cordial "Hear, Hear" by the House of Commons last night when Stanley Baldwin, Prime Minister, appealed for the co-operation of all parties to remove the difficulties growing out of the miners' strike. An armistice agreement might*

have been reached.

Labor is jubilant. The Daily Herald calls the settlement "a triumph for working class solidarity" and calls yesterday Red Friday as an appropriate name, while

when the miners were last here, Arthur J. Cook, secretary of the Miners' Federation, says that it is

"the first round in Labor's great struggle."

The Government, on the other hand, is glad it was the only possible way to avert the calamity of national strike, and to obtain time for the necessary investigation of the means for restoring the coal industry.

Comment of The Times

Government supporters are even more doubtful. The Times, which throughout has advocated a government subsidy as the only way out, admits today that for the time being it has made the coal mining industry "parasitic" upon the taxpayer which means upon other industries.

The Daily Telegraph, representing the Moderate Conservatives, describes the peace performed by "North mining" to avoid having planned it out into a "complete coal

rage, which was "prolonged

"mail as "trou

Pan-American Leader

DR. LEO S. ROWE

Boards For Better Understanding Among Americas in Talks at Williamson

PRESIDENT ASKS ACCURATE DATA FOR LOWER TAX

Mr. Madden Predicts Treasury Surplus of \$370,000,000, Urging Reduction

MR. PEPPER TALKS WORLD COURT ENTRY

Mr. Coolidge Hears Progress Has Been Made in Accord on China

SWAMPSIDE, Mass., Aug. 1 (UPI)—President Coolidge intends to keep in a receptive mood on tax reduction, the major domestic problem confronting the administration until the Treasury can give him definitely on the side of the National Budget and he has had opportunity of obtaining the views of additional congressional leaders.

While he believes it a proper function for the Executive and the Treasury to make recommendations to Congress, he is determined to give the House Ways and Means Committee a free hand in the actual formulation of bills.

The attitude of the President was disclosed after he had conferred here with Martin B. Madden (R.), chairman of the House appropriations committee, who advocated a reduction of 40 per cent to 15 per cent, a cut in the normal income tax rate and abolition of the estate, gift and miscellaneous taxes. Mr. Madden predicted a surplus of \$370,000,000 would be available for tax reductions.

The weekend schedule of the President, with George W. Pepper, a speaker from Pennsylvania, as guest, provides an opportunity for views.

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MODIFICATION OF SOVIET POLICY ADUMBRATED

Peasants to Be Conciliated by Equalization of Farm and Industrial Prices

VERIFICATION FOR INDUSTRIAL FORCED

Official Investigators Strike in Yorkshire

By Date from Youth

What's RIGHT With the Movies

Church and School Films the Next Great Step in the Motion Picture Industry

This is the last of a series of seven articles which have been appearing daily on the constructive aspects of the motion picture industry.
By RUFUS STEELE

NEW YORK, Aug. 3—The motion picture industry through its central organization in New York City authorizes The Christian Science Monitor to make the following statement of its attitude and intentions on the important question of film use outside the theater.

"To think of the motion picture industry as merely occupying the amusement field, but as willing to ignore the call from schools, houses of worship, and charities, would be like thinking of the printing press as confining itself to the printing of bibles and religious tracts, and refusing to print the

Tells of Ireland's Gains

BRITISH CABINET Labor Renounces Third Parties; BIG BUSINESS IS TO EXPLAIN ITS COAL POLICY

Liberals and Labor Parties Assail Settlement Terms

Conservatives Restless

*By Special Cable
LONDON, Aug. 3—The outstanding parliamentary event this week is the debate which is fixed for Thursday when the Government is to be called upon to defend its settlement of the miners' wage dispute. The criticism of*

BRITISH CABINET Labor Renounces Third Parties; BIG BUSINESS IS TO EXPLAIN ITS COAL POLICY

Resumes Nonpartisan Policy Federation Announces Return to Old Plan of Supporting Those Candidates Who Show Sympathy With Cause of Workers

By Special Cable from Berlin Bureau

WASHINGTON, Aug. 3—Referring to its former policy of strict nonpartisanship in political action the American Federation of Labor has served notice through its executive council that no "third party" movement may run upon the support of the federation in its future campaigns. The American Federation of Labor will maintain control within itself of the decisions to be made and the procedure to be followed in the executive council. The executive council, which should represent all the affiliated organizations, it has retained to represent the group that has for so long been "not aligned" for Labor.

READY TO AID DRY CRUSADE

Industrial Leaders Back Mr. Andrew's Reorganization Plan

PROMISE TO LEND ABLE EXECUTIVES

None of Federation Chief Also Has Indorsement of Anti-Suffrage League

By Special Cable from Washington, Aug. 3—Andrews



The French Government graciously would. "Sans-Gene" was done into celluloid in salons, chambers and gardens at Fontainebleau and Compeigne that had never countenanced a camera before, with many of the identical Napoleonic relics as props, under the eye of the French Ministry of Art. Official Paris, when given a preview of the picture, registered its feelings by electing the American girl who was its star, as well as the scenario writer, to the Academy.

Official Italy has still more recently answered the Metro-Goldwyn Company's appeal in the interests of accuracy by supervising the filming of "Ben Hur." Crown Prince Umberto became a frequent visitor at the "lot" outside of Rome where Circus Maximus was reproduced on the original scale. The King lent his celebrated Palazzo Boboli at Florence, with its 300-year-old cypresses for the Grove of Italian shrds. An international acquaintance with the League of Nations, one might suppose—was necessary for the prompt rushing to Rome of scores of ebony "slaves" from Nubia, hundreds of pure-bred horses from the desert of Arabia, flocks of camels and dromedaries from Tripoli, and 10,000 costumes, made up from designs of Camillio Innocenti, from Germany.

Italian professors ransacked libraries and archives in order that Lew Wallace's drama of the time of Jesus, in its translation into a medium of which Lew Wallace never even dreamed, might become an accurate and priceless reflection of the manners and ideals of the people of the first Christian century as well as of the historic spots in which the drama is laid.

Italy had had previous experience with the efforts of an American producer to attain verisimilitude. When Hall Caine's "The Eternal City" was to be filmed in Rome, communication with the Italian Government was opened through the central office of the picture industry in New York, and the Italian Ambassador sat often with Will H. Hays in completing the arrangements. The old story was brought up to date, with the Fascisti swinging triumphantly through its concluding reels, and when the final scenes had been "shot" and assembled Premier Mussolini attached to the picture his official and enthusiastic commendation.

Mexican Trade Resumed

A somewhat different adventure in statecraft fell to the Hays office when in 1923 the Mexican Government placed an embargo on all American films. The central picture office sent a representative to President Obregon. The Mexican people, it was learned, had taken offense at so often seeing a Mexican depicted as a villain. The representative remained in Mexico City for months, was made familiar with and reflected back to his industry the gentility of better class Mexican life, the producers learned their lesson, the embargo was lifted, and today Mexico is once more a heavy consumer of American pictures.

The feelings of a foreign government concerning a book or play which it may have found humiliating to the nation are now ascertained before such a book or play is filmed. There appeared recently a new novel of the "Madame Butterfly" type and the picture rights were offered to the producers. Through the Japanese Embassy at Washington it was learned that the Japanese Government would be pleased if the institution of the "hired wife," conspicuously featured in the book, were not advertised upon the international screens. The picture rights of the new novel are accordingly going begging. The publisher is reported as having exclaimed in his disappointment that if he had known that he was to be deprived of his expected fat picture returns he would not have published the book.

Sometimes it is a foreign author, rather than a foreign government whose guiding suggestions are requested. Thus, Rafael Sabatini has lent the fruits of his research to the filming of his historical novels, Conan Doyle put ideas and titles into the scenario of his fanciful "The Lost World," and Sir James M. Barrie picked the chief player for his "Peter Pan" and helped internationalize his whimsical fantasy of youth so that it might grip Buenos Aires and Peking as readily as it gripped London.

Flags Hoisted for All

In fact, by filming the scene of the surrender of the pirate ship of Peter Pan by Captain Hook and the running up of Peter's flag a score of times, with the use of a different flag each time, the children of one country after another are now taking Peter to their hearts assured by the glimpse of their familiar national banner that the triumphant fairy boy is, as they suspected all the time, their very own.

In attempting to maintain pleasant international relations and meet international demands, the picture industry believe it has solved the real secret—something beyond costly investitures—of the great vogue of American pictures throughout the world. America is a young country. Americans have not been disillusioned. The gloomy and unhappy ending, however much it may find to justify itself in life, is not welcomed in American instruments of entertainment. Neither, apparently, is it the preferred entertainment of the sadly wise, but still heart-hungry Old World. In some countries, American pictures, with their cheerful outlook on life and their easy confidence that all problems are reducible to happiness, have been seized upon as though they brought some new and better religion.

Movie a Peace Factor

To avoid giving offense to other nations that enjoy and buy American pictures—that has been the primary motive in the setting up of complicated machinery in the American picture industry; but that is by no means the total fruition that is to be expected. America is, in the opinion of Mr. Hays, on the road to a constructive accomplishment with relation to other countries that is of almost immeasurable importance.

"I do not believe I am too enthusiastic or too visionary," declares Mr. Hays, "when I say that the motion picture may be—probably will be—the greatest instrument humanity has yet known for the bringing about of better understandings between man and man, between group and group, and between nation and nation. When we know one another, we do not hate one another. When we do not hate, we do not make war. Wars—and lesser conflicts—are caused because groups and peoples do not understand each other's ideas and beliefs, each other's backgrounds and ambitions. Were all these things clear, there would be no hatred, no bitterness, and no war.

"The motion picture knows no barrier of distance. We are apt to look upon the distant group or nation as something different from ourselves and therefore as inimical. The motion picture knows no barrier of language. We are apt to regard those who do not speak our own tongue as different and inimical. But a few thousand feet of celluloid film in a metal container can be sent to the ends of the earth to speak the language which everyone understands, civilized or savage—the language of pictures. Under the benign influence a familiarity with one another, no matter where we may dwell or how we may speak, the world is bound to grow better, I believe, and this is one of my greatest hopes for the motion picture."

SATURDAY MORNING MOTION PICTURE SHOWS FOR CHILDREN LEAVING AMERICA'S SOCIAL LIFE

NEW YORK, July 31—After many months of experimentation, observation, and comparison, the movie makers are about to announce what they believe to be a solution for the big problem of the motion picture and the child. This means that an answer is to be offered to one of the most persistently baffling puzzles that has beset the pathway of the industry.

Would it ever again be possible, countless persons have been asking, to place the juvenile before the screen in such a way that only reflections of good could come to him. And to this question many parents and the laws of several states have been answering, "No! You must leave the child out of it altogether." But the child would not allow himself to be left out of the picture consideration, for a reason that was sound under any code of law. The film was his by priority of rights.

The motion picture, as recent history records, began with the child. The first pictures were toys. They were crazily-skipping shadows made for the purpose of making the youngster willing to part with his nickel. That the "store show" developed into a new and marvelous kind of a theatre and that the flickering antics of clowns settled into a veritable imaging of the deeds and emotions of human life was no fault of the ever-faithful and nonplussed youngster.

Saturday Morning Movies

The insistence of parents and guardians that the movie had become a new bugaboo art that would debauch the child's morals and incite him to crime could never blind him to the fact that his elders had come in to crowd him out of his chair. The protest he set up was due to continue with vigor until somehow and sometime a way was found to bring him back into his own.

Saturday Morning Movies is the new discovery—or the new invention—that is expected to accomplish the complete and entirely joyous restoration. The youngsters of the country will learn all about this new institution as soon as their summer vacation is over. When the fall term of school has begun the local welfare and recreational organizations in communities all over the United States will authentically spread the news that on Saturday morning between 10:30 sharp and noon there will be shown at this or that neighborhood picture theatre for the youthfully fair sum of one dime a movie program that will make a fellow sit on the edge of his seat with excitement, then roll back into it with laughter, and that won't leave a single speck of dirt in his eye.

The conditions which have brought the industry to

this step may be summarized thus: A survey made some time ago by the Motion Picture Producers and Distributors of America, showed that children composed 12½ per cent of the national picture theatre attendance, while 75 per cent of the pictures in circulation were not strictly speaking, suited to the child. Parents who took their children into a theatre and shared their delight in "Peter Pan" might return with them to the same theatre on another night only to witness a picture that brought unhappiness and regret.

Pictures for the Family

Various expedients were tried in an effort to find the adjustment. Theatre managers sometimes stood at the box office to announce to parents who arrived with their offspring that the picture being shown inside was not suitable for children. Oddly enough, this well-meant suggestion was often received with disfavor; the parent resented having a stranger tell him what his child should or should not see. Some theatres advertised themselves as strictly "family" theatres and endeavored to pick pictures that were free of anything that might offend. Other houses tried to run "family" pictures during the last half of the week and other pictures during the first half. Many theatre owners were honestly endeavoring to satisfy the people and to do what they regarded as their civic duty; but none of the plans worked out satisfactorily.

The solution of the problem, the picture producers at last concluded, demanded either that they must produce all their pictures for boys and girls, which would spell commercial disaster, or that they must find a way of sifting children out of the audiences of grown-ups which were witnessing things children would not appreciate and would not understand.

Thus, Saturday Morning Movies have been brought into being. They sound simple, but they are in reality a laboratory development that has been three thoughtful years in attaining a satisfactory degree of excellence. During all this time the motion-picture industry, through its central organization, headed by Will H. Hays, has been working out programs and quietly trying them on representative audiences of boys and girls in scores of theatres located all the way from Portland, Me., southward to Jacksonville, Fla., and from New York westward to Cincinnati, O.

Children's Wishes Heeded

Originally certain standards were adopted which must never be violated, but beyond that the pathway of the big experiment has been guided by the expressed likes and dislikes, preferences and prejudices of the children themselves. Up to this time no new pictures have been specially produced for the juvenile programs, but the film storage vaults of practically all the producers have been opened for the yielding up of whatever of treasure they might contain. Whenever a picture was found which in the main was satisfactory it was made to meet the full requirements by eliminating slow, vicious or

questionable scenes, by amending the titles, and sometimes by changing the whole motivation of a story by expert rearrangement of the scenes and clever conjuring with the title sheets.

The showing of the trial programs brought out many interesting facts concerning the modern child. The boys and girls in the audiences were between 6 and 16 years of age, the vast majority of them being between 8 and 12; but at no age, so far as the observers could discover, was there any interest in or toleration of namby-pamby or goody-goody stuff. To win approval a picture story must have positive qualities. The hero might carry off his lady, but he must be quick about it when the moment came and not waste precious footage with such stuff as a kiss. Sacrifice and manly or maidenly adventure proved to be the finest things, and the hero or heroine must snap off about the business in hand without too much mooning over what was to be or what had been done.

The pictures as found in the film vaults were from six to nine reels in length, and there was little difficulty in reducing them to the five-reel length allowed for these programs, since the alert young audience can follow the action from a mere suggestion of something that their slow elders would have to have spun out for them through many yards of celluloid. The example of one of the most popular of all the features illustrates how motivation may be changed by adjusting the scenes and writing in new titles.

Cinema Program Furnished

In the original picture a bad boy becomes a good boy, wins renown as a baseball player, and in his great crisis dares to do the right thing because of his love for a girl. In the rearranged version the ball player becomes the 100 per cent hero of a certain lad who is always tagging his heels in the scenes, and in the crisis he does the big right thing in order to preserve the ideal that is in this boy's thought.

With a five-reel feature go a two-reel comedy—a good clean comedy is the prime favorite of all—and a one-reel scenic, travel or animal picture. The eight reels are sent in a special metal container, and the exhibitor signs a contract to run at these showings nothing that does not come to him in this container. The prints are all specially made on fresh film and thus are in perfect condition.

The theatre owner is reconciled by the low uniform admission price of 10 cents by being allowed to retain 75 per cent of the total receipts. It is hoped that over a three-year period a slight profit will accrue to the producers in order that they may be encouraged to produce pictures specially for these Saturday audiences of boys and girls. It is felt that the industry can afford to do much to win the good will of these growing ones who, all in good time, will become the regular patrons of the picture houses.

Illustrations of Success

In cities like Jacksonville, Atlanta, Cincinnati and in Rochester, the first showings were attended by small, doubtful audiences of children accompanied by doubtful parents and teachers; but presently the quality of the show and the aim of the undertaking captured everybody and the attendance became so great that some theatres had to hold two morning showings to accommodate the waiting crowds. Street car companies co-operated by issuing special car tickets on lines reaching the theatre. One theatre manager offered a free admission ticket to every pupil in his town's public schools averaging above 90 in three studies for a month, and 2,000 pupils brought him report cards that captured the prize. The delighted teachers said it was the honor of qualifying, rather than the saving of a dime, that inspired their scholars.

In several towns the theatre managers have suddenly found themselves transformed into heroes by their new morning audiences who are grateful for the happiness that has come to them. One manager won a substantial prize offered by a producing company to the theatre showing the nearest perfect score on attendance because the youngsters learned that the contest was on and went out and forced everybody they knew to attend the theatre of their favorite manager. It is only right to add that the prize was used to give the children the best picnic they had ever heard of. The youthful audiences were quick to wish to have a hand in the shows. Thus the seating and policing are nearly always handled by Boy Scouts and Girl Scouts and young musicians often show their skill as soloists between reels. One theatre has developed a full orchestra of juvenile players for these occasions.

Enthusiasm Expressed

Saturday Morning Movies, as guided in their development by the children themselves and often varying radically from the preconceived ideas of interested elders, have satisfied and convinced the officials of organizations that had complained vigorously that motion pictures were responsible for lax conduct, weakened morals and the oversophistication of children; and these officials express themselves with enthusiasm regarding the year's supply of programs which are now going into the special metal cans and which will be put in motion all over the country this fall as rapidly as Saturday Morning Movies can be initiated as a regular institution in one community after another.

The picture industry believes that in thus amply and happily providing for the children, it will free the screen from unjust embarrassment and hampering responsibilities. In the view of the leaders, salacious and immoral pictures will have to fade from the screen, even with no children at all in the audiences, for the simple reason that wholesome-minded persons, who compose by far the larger part of picture attendance, are demonstrating that they do not want them.

But with the children out of the consideration, the picture producers may work with freedom, restrained only by good taste, in picturing the problems and the situations which come into the existence of the mature man and woman—those crises the successful coping with which lend both the drama and the glory to human life.

CINEMA THEATRES DOING MUCH FOR THE CAUSE OF GOOD MUSIC IN AMERICA

NEW YORK, Aug. 1—Walter Damrosch, conductor of the New York Symphony Orchestra, entered the Rialto motion picture theatre in Times Square one day, listened to the overture and the incidental picture music being rendered under the baton of Dr. Hugo Riesenfeld, and exclaimed, "That man is building new audiences for me!"

Mr. Damrosch was quick to see that the thing going on in the Rialto Theatre and in other picture theatres all over the country, must inevitably leave its impress upon the people. But even Mr. Damrosch would probably be surprised by certain facts and figures now coming to light which show the extent to which the movies have developed the understanding and appreciation of great music.

For one thing, it is discovered that there are now about twice as many regular symphony organizations in the United States as there were when, some 10 or more years ago, the motion picture began to invest itself with music of the highest class. In the season lately closed the symphonies are said to have established records unknown before in the matter of total attendance. From the summer parks where bands and orchestras are now giving open-air concerts comes extraordinary confirmation of how much the public really knows.

Memory Contests

The facts are developed through "memory contests." Parts of 100 compositions, largely serious music and classical music, are played and each member of the audience is asked to write on a sheet of paper the names and composers of as many as he is able to recognize. The results, as in some similar contests held last summer, have shown a wide participation and a familiarity that outran all expectations of the committees in charge, and the explanation they gave is, "The movies have educated the people."

In New York City, where picture theatres first conceived the idea of enlarging their orchestras and undertaking good music, some figures are available that indicate at a glance what the development has been. In 1915 the local musicians' union had about 6,000 members; today more than 12,000 musicians hold cards. Ten years ago 50 organists were included in the union; now there are seven times that number. In the previous year a good orchestra man could earn \$40 or \$45 a week; now the minimum wage in first-run Broadway picture houses is \$80 a week, and \$65 in the lesser houses. Many orchestra men on Broadway earn \$125, while a considerable number of organists who are solo performers

have no difficulty in drawing \$300 or \$500 a week. These high salaries for organists are quite common on the Pacific coast and in the middle west. A few organists are paid twice as much. The other cities reflect, in greater or lesser degree, what has come to pass in New York. Important publishing houses have sprung up which do nothing but supply the picture theatres with their music.

Started on Broadway

The music development in the movies which has come to mean so much in a commercial way, as well as in the promotion of the people's knowledge, began, naturally, on Broadway, and its steps, as Dr. Hugo Riesenfeld is able to trace them, are an illuminating commentary on the response of human beings to a good influence persistently exerted. When this musical path-finder set out to see what could be accomplished, he realized that if at any time he ceased to cater to the masses successfully the theatres for which he was responsible would cease to thrive.

His confidence in his undertaking was inspired by a feeling that the voice of moods and emotions which could not come from the characters on the screen could and should come with widest range from the orchestra. At that time the intermezzo from "Cavalleria Rusticana" was the Eiffel Tower of the average picture audience's knowledge. About equally safe were the "William Tell" overture and Verdi's "Anvil Chorus." The whole range of Offenbach, Rubenstein, Johann Strauss, Greigg, Victor Herbert and Sousa was covered over and over again in the special numbers before the conductor was emboldened to lead away to Puccini, Handel, Massenet, Wagner and Beethoven.

The audience followed with approval—there could be no mistaking that—and so eventually it was swept on to Tschaikowsky, Borodin, Liszt, Dukas and Richard Strauss. The conductor never ceased to bear in mind that the movie theatre inherits a little of the spirit of vaudeville and that its audience is fond of a more superficial and more accentuated interpretation than would be expected at a symphony concert.

Education or Appreciation

Although music was absolute, it often became descriptive to a point where it was emotion expressed in rhythm and melody. Feeling his way and never sacrificing contact with his audience to a desire to go forward swiftly, the director-conductor saw the time come when he could give his hearers practically any serious selection he chose with the assurance that it would be accorded enthusiastic appreciation.

The music played as incidental to the pictures themselves developed correspondingly. From "Hearts and Flowers" and orchestrations of light piano pieces the tone was lifted until the emotions of the actors on the screen were being expressed by the better grade of music. As scenes switched abruptly, so must the music employed in interpretation; but the rule was followed of

never mistreating a symphony; unless there was room for the employment of an entire movement without change or omission, something else was used. The music of Richard Strauss, Bloch, Moussorgsky and Stravinsky, as illustrative of moods, came to be frequently heard.

The introduction of talented singers who sang high class selections was instantly successful with the movie audience. In other days the limited number of opera companies, concerts, festivals and oratorios offered the only opportunities. It is pointed out, too, that in the movie theatre, with the invaluable contact with an audience three times a day, the young artist develops far more rapidly and certainly than under the old order.

Embarrassment Overcome

So-called stage-fright is quickly and effectually overcome. More than a few singers who rose in the movie theatres of Broadway have contrived to progress on merit down the street to the Metropolitan Opera House. The general use of vocalists in first-run houses has built up a wide and highly-appreciated new field for vocal art in the United States.

Owing to the frequency with which the best music is now heard in many New York moving picture theatres, symphony concerts and latterly on the radio, the Broadway movie audience gave signs some months ago that it was nearing the point of satiety. The big overtures were greeted with less enthusiasm than formerly. This suggested the necessity of somehow varying the musical fare. Hugo Riesenfeld met the demand in the three Broadway houses over which he presides with a new institution which has become known as "Riesenfeld's classical jazz." Big compositions were given a treatment that met the current hunger for sharply-accentuated music, but a dignified cloak was cast around them. Broadway has revealed in this new fare and other conductors, in New York and elsewhere, have been inspired to similar efforts of their own.

As was to be expected, composers noted the enthusiasm for good music and began to consider the composing of original music for important new pictures. This has been done successfully by Victor Herbert, Deems Taylor, Charles Wakefield Cadman, Mortimer Wilson, Joseph Briel, Frederick Converse, Victor Schertzinger and others. They write the score for the picture much as they would write the score for an opera. A genuine novelty came to Broadway a few weeks ago in the picture version of the extravagant "Beggar on Horseback." The accompanying music written by Hugo Riesenfeld has been described as the first jazz grand opera.

New Organ Developed

As interesting and epochal as the development of movie orchestras and movie orchestral music has been the development of an entirely new musical instrument, the organ. The theatre organ can hardly be called a pipe organ at all. It utilizes the basic idea of air through

pipes, but its goal is a different one from that of the older ecclesiastical instrument. On a church organ a military march or a Sousa march would be heavy and cumbersome; on the theatre organ either has as much sprightliness as an orchestra could give. The theatre organ has a snappy attack, capable of catching any rhythm, and its range of expression, imitation and pure entertainment is limited only by the ability of the man or woman seated at its console. An instrument with the very latest improvements, costing up to \$75,000 or \$80,000, is one of the pillars of the modern movie show and one of the first equipment items to be considered for every new movie theatre. That these organs may be played with the skill which is now everywhere demanded, a new and highly paid profession has come into existence.

The music library of every high-class picture theatre is an important and expensive department, containing all the greatest works of musical literature, symphonies, operas and songs. From these the opening number of a program is selected, usually with reference to what the feature picture is to be. To facilitate the scoring of a picture there is a very extensive tabulation of music under various moods. The scorer, running the picture on a small screen set up in the library, comes to a scene where some well-defined emotion dominates and by merely reaching for this portfolio or that one he can open to an assortment of the compositions illustrative of that emotion. Often he chooses something from the very number that was played by the studio orchestra when that scene was being filmed. Any scoring of a picture that does not add at least 10 per cent to the picture's interest and impressiveness is regarded as a failure. In the cases of certain distinguished picture successes the eloquent score has even received as much credit as the film itself.

Aids to Musical Education

A corps of highly efficient conductors commanding a veritable army of efficient orchestra players throughout the country's 15,000 picture theatres is engaged during every afternoon and evening of the year in advancing the higher musical education of the masses. Unquestionably, the phonograph, the more recent radio and the player piano have contributed substantially to the general result, but the major praise is accorded to the movie theatres wherein 50,000,000 people sit every week while, during a two-hour show orchestra and organ regale them with something of the world's lightest and a good deal of the world's best.

"To the motion picture theatre," declared Mrs. Marx E. Obendorfer, chairman of the music division of the General Federation of Women's Clubs, who has made a careful and expert study of this subject, "must be given the credit for having swept away the barriers that were responsible for the false isolation of good music in America and for having helped the people to come into their rightful inheritance from the musical masters of all time."

CHURCH AND SCHOOL FILMS THE NEXT GREAT STEP IN THE MOTION PICTURE INDUSTRY

NEW YORK, Aug. 3—The motion picture industry, through its central organization in New York City, authorizes The Christian Science Monitor to make the following statement of its attitude and intentions on the important question of films for use outside the theatre:

"To think of the motion picture industry as supplying the amusement field, but as willing to ignore the call from schoolhouses and churches would be like thinking of the printing press as grinding out novels by the million but as willing to ignore the demand for text books and Bibles. A lack of definite knowledge has retarded progress in the past. Sincere and painstaking experiments, now being carried on by the industry, are expected to lead to the production of pedagogic and religious films that will completely serve the two great fields that await them."

Twenty-nine Years of Pictures

This is the twenty-ninth year of the existence of motion pictures, and during most of those years countless educational and religious leaders have proclaimed their discovery of the film as potentially the greatest teacher in the world. The truth is, the discovery could be made by any modest explorer who realized that the quickest and surest of the perceptive senses operates through the eye. But just how to get the great teacher onto the job has been a vast and involved problem. Determined pioneers, almost invariably outside the ranks of regular picture producers, have undertaken again and again to solve this problem. They have given of their thought and their enthusiasm without stint. They have raised and expended probably \$15,000,000. And at the beginning of the present year the schools and the churches were crying more loudly than ever for films. The net result of all the efforts that had been made was to emphasize but in no appreciable measure to supply their needs.

Industry Takes Hold

Then the industry itself took hold. A leader among the producers whose foresight often has been confirmed by developments, had declared publicly that the combined educational and church fields were at least 100 times as large as the amusement field; in fact, he had prophesied that ultimately the relative importance of the four distinct film fields might be established thus: Pedagogic films, religious films, amusement films, industrial films. Some picture men agreed with these sharply defined classifications but were led to the conclusion that their expert knowledge of how to make amusement films did not qualify them beyond the point of the

mere mechanics to make suitable films for schools and churches. Through the central body of the industry the National Education Association and the Federal Council of Churches of Christ in America were asked—and quickly consented—to give their co-operation in finding the right way.

The church films undertaking is first to be ready with a report on what may be regarded as specific "laboratory tests." During a period of 10 weeks just ended, 10 one-reel films have been shown in 10 selected churches of various Protestant denominations located within a radius of 150 miles of New York City. The showings, of one reel each, were usually made at the regular Sunday evening service, although in some instances the exhibitions became a part of the Wednesday evening prayer meeting. The reels without exception depicted historical Biblical narratives, such as the story of Joseph, the exodus of the Israelites from Egypt, and the wanderings in the wilderness. The subjects were selected after examining hundreds of reels originally made for one purpose or another. The films, printed on non-inflammable stock, were re-edited and enriched by the introduction of animated maps, dates and facts that would make more complete the vivid depiction of the familiar narrative. Each reel provided the minister of the church with an impressive visual text, and in nearly every instance the exhibition was followed by a talk or a sermon.

Deep Interest Aroused

The primary test was to be, naturally, of the congregation's interest, and that the interest aroused was deep and immediate was evidenced by the attendance. The first showing was made to the unwarmed normal congregation, but announcement was made that another film would be shown at the same service a week later. At the second showing the increase in attendance was noticeable, and at the third or fourth showing, in most of the 10 churches, the congregation had doubled. A further measure of the interest were the expressions of the pleasure and profit that had been derived. Attendees, and even the ministers, declared that the films had had the effect of giving familiar Old Testament narratives not only sharp definition in their thought, but a new and living significance. Old and young members of the congregation told how they would like to see church pictures expanded, expressing for the benefit of the observers who were stationed in each church, the precise manner in which they felt religious teaching by pictures might be brought closest to them and their families.

The experiment involving the 10 churches was made at the expense of the Motion Picture Producers and Distributors of America, and the Harmon Foundation and William E. Harmon was so impressed with the results that he has subscribed \$50,000 for the purpose of producing several short pictures on religious subjects along lines that crystallized from the expressions of many persons. These productions will be used to carry

still further the experimental work by which it is sought to arrive at a film form that will be of the most genuine service in the work of the 150,000 Protestant churches in the United States.

Reason for Failure

The investigation of the two new fields thus far has forced upon the investigators the conclusion that films produced for schools and churches in the past have failed because, primarily, they were not shaped for the school or the church alone. Generally the producer has hoped for a financial return from the flourishing picture theatre before sending his picture on its educational mission, and in endeavoring to give the production the necessary dramatic value for the theatre the educational value has been minimized or distorted. Pictures with a dual intention have been neither fish nor fowl, and usually have failed both in and out of the theatre. To succeed dramatically a picture must be a more or less involved human narrative; to succeed educationally, the investigators now know a picture must be a simple exposition of fact, divested in the main of the play of human volition or emotion. Thus the conviction is born that photodramas are not and never can be for the schoolhouse or the church; that producers of educational pictures cannot be recruited from the amusement picture studios but must be selected and trained quite independently, and that they must forswear from the very outset any hope of having their productions shown in the picture theatres.

With these fundamental distinctions made clear, the serious-minded men and women who are making investigations are glimpsing an era of possible accomplishment that is fairly bewildering as to scope and importance. A summary of the elements may be given thus: There are 275,000 schoolhouses in the United States, containing more than 1,000,000 schoolrooms. Every room is a potential picture theatre ready for business. It is furnished, warmed and lighted. The upkeep is already provided. The teacher is the house-manager; the audience is ordered to attend. A cheap projector and a \$10 screen must be added, and then, it is emphatically contended, the education of the young by means of motion pictures may proceed with a swiftness and a thoroughness never conceived in any traditional school system.

The prospective teaching methods are revolutionary. History and geography, for instance, would be taught simultaneously. When Columbus is seen to cross the Atlantic the pupil's knowledge of the two subjects is equally advanced. The dramatic method might be to skip Columbus across the sea to his more interesting triumph, but the quiet educational method is to hold him on the water so relentlessly that the youthful mind will grasp the wonder and majesty of so gigantic an undertaking with so trivial an equipment. And when the youth realizes how frail was the Santa Maria, there may be a swift transition to an airplane crossing the ocean between sunrise and sunset to give him the measure of human progress that has come in 400 years.

As startling perhaps as any other sweeping advance in this age is what is regarded as the second step ahead. For a time visual education will be by means of non-inflammable films stored in the schoolhouse vault and projected in the usual way, and then will come the era, already anticipated with assurance, when the pictures,

accompanied by the human voice, will be carried to the schoolroom screen over the radio. The "telorama-phone" of the inventor, C. Francis Jenkins, already performs this dual function and awaits only the period of usage necessary to perfect it for its place in the educational process. Its installation in the schoolhouse is expected to go far toward solving the old problem of the scarcity of capable educators. With ether waves to carry his message along with the animated scenes upon which he comments, one truly efficient instructor may function in scores of schoolrooms simultaneously. The country school instantly shares the advantages of the city school and the chief requirement in each of the schoolrooms will be for a monitor to adjust the receiving apparatus and to keep the children in order.

Educator Ever Available

The coming of pedagogic films, declare those who are giving the subject earnest attention, will mean that education will no longer be confined to the schoolroom, nor to persons of school age. Pedagogic films, dealing with any branch of knowledge, and including primary and advanced courses in each subject, will be as available for the home as for the school. Any adult who is willing to devote an hour of his evening to the cultivation of his mind may carry his schooling as far as he likes. The pleasant prospect is presented of how, in the near future, countless families in modest American homes may linger about the table after the evening meal to absorb, with the table cloth as a background, an unfolding chapter of the enlightenment and the wonders of the world in which they live, knowledge is power, and with pedagogic pictures promising to make education a matter not of school years, but of a lifetime, there would appear to be the liveliest hope for the civilization of a few generations ahead.

The World Speeded Up

Visual education is regarded as a necessity of the times. The fact is pointed out that when the world took to rubber tires the whole of human life was speeded up. For the child of today to embrace his full opportunities and to make the progress that is possible for him, it is asserted he must have a knowledge of more subjects than ever before and a more thorough knowledge of each of those subjects. Even the slightest experiment shows that the most accurate and most lasting impressions are instantaneously imparted by the pictures. Every type of the child mind takes naturally and avidly to a textbook that is written on films.

Out of the path-finding that is going forward practical developments may be expected in due time. Any announcement of the first steps that will be taken in schoolrooms generally would be premature, but it is not difficult for one to whom the theories and plans of the central office have been explained to believe that the picture industry has realized its definite responsibility and has set out to fulfill it. There may be little financial profit in pedagogic or religious films for some time to come; in fact, the cost of the slip-and-try-over that may be necessary before the school and the church are placed on the ideal screen road may be very high indeed. But motion pictures are more than a business; they are an art, and art should, and usually does, seek its cultural ahead of its financial reward. In the end the great undertaking will pay, of course, even in dollars and cents, for in becoming the youth's schoolteacher and moral preceptor, the motion picture becomes, to an even greater degree than now, an abiding and indispensable influence in his life.

7 NEWS STORIES ABOUT THE MOVIES

By RUFUS STEELE

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